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Evolution of modern harmony

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EVOLUTION OF MODERN HARMONY

BY

GRACE MARGARET ALVERSON

SUBMITTED IN FULFILLMENT OF THESIS REQUIREMENTS

FOR THE

DEGREE OF BACHELOR OF MUSIC

SCHOOL OF MUSIC

UNIVERSITY OF ILLINOIS

PRESENTED JUNE, 1910

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Grace Alverson

ENTITLED Evolution of Modern Harmony

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF Bachelor of Music.

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EVOLUTION OF MODERN HARMONY.

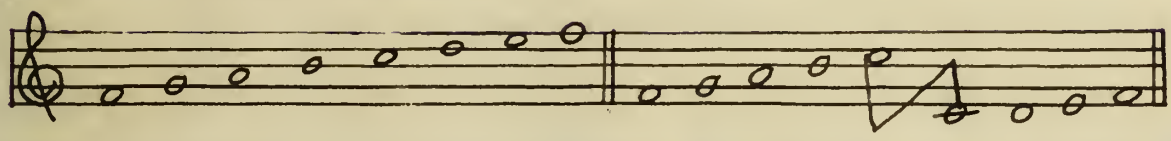
It is a well known fact that music existed among ancient people,but the date of its birth cannot be determined. Egyptian sculpture bearing the images of various kinds of musical instruments such as flutes,harps,etc.,prove that people of that country practiced music as early as 3000 B.C.,although it was undoubtedly very crude according to our views. It was probably chiefly melodic,although some authorities claim that it was harmonic also. They base their claims on the fact that the instruments used by these people,a few of which have been found,could not produce tones simultaneously. But since we have no record left us whatever of this music,it is impossible to determine with certainty just what it was like. We have proofs that other primitive peoples beside the Egyptians had their music,but none of this can be considered an art. No progress seems to have been made for centuries,and it has taken composers and theorists thousands of years of serious thought and hard work to bring our present system of harmony to its development. The first known definition of it is by Isidore,of Seville,in the sixth century A.D. "Modulatis vocis ut concordantia plurorum sonorum et coaptatis." Even though some persons had views and ideas concerning harmony very early,the term,Harmonic,cannot be applied to music until the end of the fifteenth century.

Music may be divided into three periods and Wooldridge, in his "History of Music",names them the Melodic,the Polyphonic, and the Harmonic. "The first",he says,"represents that phase in which the beauty to be obtained from the material is perceived

only as consisting in certain arrangements of consecutive simple sounds; the aim of the artist is single,and its outcome is the coherent individual utterance,or Melody. The second represents that period in which the mind awakes to the possibility of a new beauty to be obtained by combining different individual utterances simultaneously,and in this phase the aim of the artist is two-fold,for he seeks to adjust the mutual relations of the separate melodies in such a manner as not only to illicit the full effect of their combination,but to preserve at the same time a relative independence for each; the outcome is a complete union,maintained upon the principle of an absolute equality,between the individual and the collective elements,and this is called Polyphony. The third or strictly Harmonic period represents that phase in which the principle of equality between the individual elements has been abandoned,and Melody,even when apparently free and self-developed,is entirely controlled by harmonic considerations."

The music of the ancient Greeks belongs to the first,or Melodic period. They were the first people to cultivate music to any extent at all as an art,and were also the first to have a Rational scale system. The scale,as we know,is the basis of all music. The ecclesiastical scales,which grew out of the Greek, are the foundation of our modern scale. They were introduced into the church at a very early date and were divided into two groups,viz- The Authentic and Plagal modes. The former were called the Dorian or Mode I, the Phrygian or Mode III,the Lydian or Mode V and the Mixo Lydian or Mode VII. They began on tones D. E,F,and G,respectively. The latter or Plagal Modes were termed

the Hypo Dorian or Mode II, the Hypo Phrygian or Mode IV, the Hypo Lydian or Mode VI,and the Hypo Mixo Lydian or Mode VIII. These differ from the Authentic Modes in that the original scale is divided at the fifth,and the tetrachord lowered one octave. In the following the first scale is an example of the Authentic and the second of the Plagal.



In the sixteenth century a writer by the name of Glareanus,realizing that a change in the scale system was necessary, attempted to bring it about. His work was at first ignored,but two of the Modes which he established were used in secular music and correspond to our Major and Minor Modes. They were called the Aeolian and the Ionian Modes. Finally,however,the church also adopted these for it could not retain its old ones when harmony began its growth. Until about the seventeenth century the accidentals were not marked in church music,the singers and players being supposed to furnish them as they saw fit. A very important device which these church singers had at this time was that of avoiding the use of the augmented fourth. They realized that the interval between F and B was an unsatisfactory one to sing,and so they lowered the F one half step,thereby producing B flat. Then a little later E was made flat also,for after making the first change an augmented fourth occurred between the B flat and E. Although in making these changes the harmonic point of view was not considered,in time men saw how much better the harmonic effect was,and modifications followed one after another.

One other change which was found to be very satisfactory, and which deserves mention here,was that of sharping the third in the penultimate chord of the cadence. Thus,for example,

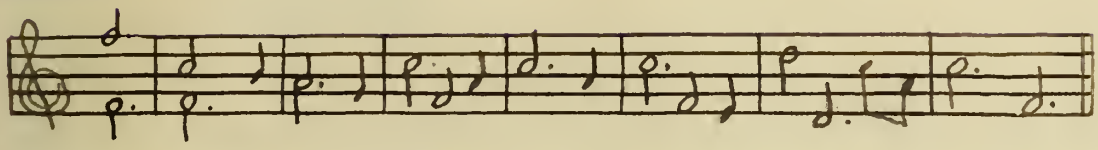
In the old scale system there was no one note which was considered more important than any of the others,and we can readily see that this was a great failing. Also,for many years the people were satisfied with but few keys and but few accidentals,such as B flat, E flat,F sharp,G sharp and C sharp. But at the end of the sixteenth century composers began to see that there was a difference between G sharp and A flat,between F sharp and G flat,etc.,and so began using the enharmonic equivalents of these accidentals. Thus they had a great variety of chords. It now became evident that the scale must be further modified. Bach,to whom we owe the credit of having perfected our present scale system,introduced all the keys in his Preludes and fugues,called the "Wohltemperite Clavier". Prior to this,chromatic signs had to be used to a great extent as B flat was the only sign used in the signature. It can readily be seen that under the old system composers were hampered in giving the effects they perhaps should have liked. During the early part of the sixteenth century the chromatic scale appeared complete with twelve notes to the octave. More dissonances could now be used and a greater variety of composing was the result.

Having traced the growth of the scale,which was the only form of music for a great many years, to the present day,let us go back to the music of the early Greeks. At a very early peri-

-od they discovered that men and children singing together produced a pleasing effect,the voices of the men being lower than those of the children. They practiced this and termed it magadizing. It was introduced into the church as early as 110 A.D. Before this time singing had all been done in unison,and so now we have consonances appearing for the first time. It is true that both voices sang the same note an octave apart,and this seems very little different from Homophony,their former practice,yet it was a start toward Polyphony. Near the end of the tenth century,we find according to a treatise by Otger (or Odo) entitled "Musicae Enchiriadis",that he favors the use of organizing in the church. This seems to have been practiced for some time,but not until that time was it considered a part of music. In our discussion of magadizing we saw that consonances of an octave only were used, but now a decisive step was taken and fourths and fifths were sung in unison,and also concords were mingled with discords. This art was called Organum or Diaphony and marks the beginning of the Polyphonic period. The term may be defined as the name given to an added melody called the "Canto fermo",or "Vox principalis." There were two forms of Organum. In one,the parts moved in parallel motion and were the intervals of the octave, fourth or fifth. In the other,the parts two or three in number moved in oblique motion. This resulted in a mixture of intervals.

Wonderful progress was made during the half century following the appearance of Diaphony,for composers were gradually coming to a realization of the importance of various intervals. The interval of the tritone fourth was not considered good. Whenever this would naturally occur,the natural movement was aban-

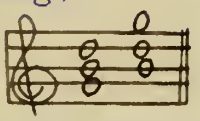
-doned and an alternative method adopted. Discantus appeared about the time of Guido and was different from Organum in that it was measured and employed contrary motion more liberally. Before further advance could be made it is evident that musical measures must be made use of. Organum was partly measurable,but in it only one kind of meter could be used at the same time. The following example of discantus at the beginning of the eleventh century is given on the authority of Dr. Rieman,in his "Catechism of Musical History":



Discantus was in reality a counterpoint,but not until the middle of the thirteenth century does the word "Contrapunctus" appear. Franco,of Cologne,a note-worthy theorist of the early part of this same century was greatly opposed to using consecutive fourths and fifths. He made a classification of the intervals as follows,- Perfect Concords,Unisons and Octaves; Less Perfect Concords,Perfect fourths and Fifths; Imperfect Concords,Major and Minor Thirds; Imperfect Discords,the Whole tone,the Major Sixth and Major Seventh; Perfect Discords,the Semitone,the augmented Fourth,the diminished Fifth,the Minor Sixth,and the Major Seventh. The admission of the major and minor thirds as concords was a very important step for they are now considered very prominent concords. The major third, especially,is used extensively by all writers,and is considered next to the dominant in its relation to the tonic.

During the fourteenth century restrictions having been made in church music,viz- that florid discant should not be used,

writers began to want more freedom,and there appeared a form of art called "False Bourdon". This was a form of Organum written in thirds and sixths,and received its name from the fact that it had a false bass. In order not to be drawing entirely away,apparently, from the old rule,viz- that fifths should be used,the bass note was sung an octave higher than written; For instance in the following example,the first chord shows how it was written and the second, how it was sung:



We may therefore call false bourdon merely an organum of the fifth with the notes changing positions and a third note added forming a third or a sixth.

Marchetto of Padua,who lived in the thirteenth century,placed fourths amomg discords. "It seems probable that as long as not more than two parts were sung simultaneously,no strong enough reason would occur to cancel its banishment. But when three parts were tried,the superior adaptability of the interval of the third must have been apparent. It would combine with every other interval but the fourth,whereas the fourth was hopelessly at war as a concord with the fifth,the most satisfactory of any interval except the octave." (Grove's Dictionary).

Jean de Muris was the next theorist of any great importance. Discantus was very complicated at this time,and he was apparently disgusted with it,for in addressing his contemporaries at one time he said,"You throw tones like boys throwing stones,scarcely one in a hundred hitting the mark,and instead of giving pleasure you cause anger and ill humor. Oh, what gross barbarism." He,no doubt, expressed the sentiments of others also, and it is evident that

something must take the place of discant. The troubadours during the fourteenth century developed counterpoint to a great extent. They took a hymn or chant and placed it with some secular song, often impure,one melody above the other. Sometimes,of course they made terrible discords,and the works were not as smooth as might be,but they were a rude form of counterpoint.

We must look to the Netherland school for the great contrapuntists of the fifteenth and sixteenth centuries. Although counterpoint had been written for some time before this,composers now had a firm foundation on which to work,and could show more skill in their writings. Harmony and counterpoint are very closely related and contrapuntists did much to bring harmony to the front. Let us consider the differences of the two arts. In counterpoint each individual voice sounds alone,we may say,and is a melody in itself. The effect of the chord as a whole is not considered,while in harmony this is the greatest factor. Although melody is not by any means ignored in the latter,it does not stand out prominently as it does in counterpoint.

Dufay,the first composer to write four part counterpoint,uses for the first time a complete common chord containing a third and also its inversion. Okeghem,who was born about 1415,is called the father of the second Netherland school. He and his contemporaries pushed counterpoint to the limit. The number of voices was usually six,occasionally twelve,sixteen,twenty four and even more.

Tallis,an English composer who lived in the beginning of the sixteenth century,left a motette in forty voices. It is evident that with such a mass of notes,the individual voices must be lost sight of and the tones produce the effect of a chord,even though

these voices be worked out with the greatest of care,consequently, we find that composers at this time are beginning to feel for pure harmonic effects.

Church music in Italy at the beginning of the sixteenth century was at a very low ebb. Palestrina,who was born about the year 1526,came to its rescue and is called the "Savior of church music." In his attempts to bring it to a better condition and save it from again adopting plain song,he displayed true harmonic principles in his works. He used discords and accidentals more freely than did his predecessors,and his harmonies are strikingly beautiful. Although he belongs to the polyphonic period and used note against note counterpoint,his succession of chords are in many places quite modern.

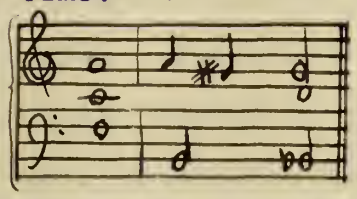
Dickinson says that three general modes of treatment will be discovered in Palestrina's style,viz - the intricate texture,canonic imitation etc.,of the Netherland works; 2nd,the familiar style in which the voices move together,usually one note to a syllable suggesting single chord progressions; and 3rd,the blending of the two,the Palestrina style,"par excellence." If his works appear somewhat monotonous to us,we must remember that at that time modulation was unknown; dissonances were always prepared,and he had not the means of giving variety to his music such as later composers had.

We may say that the contrapuntal school reached its culmination in Palestrina. Polyphony had come to its highest attainment and composers were anxious to depart from this style of writing. It has already been stated that when they began writing in many parts they were bound to hear chords instead of the individual

voices. It is difficult to tell just when the harmonic period began,but with the appearance of Peri's opera,Euridice,we may consider ourselves in a new era. The Florentines were greatly dissatisfied with the music of this time and wanted something more suited for the theater,etc. Euridice was received with great enthusiasm. "Arias and recitatives are harmonically accompanied in it after the modern manner",and the entire work displays a departure from the contrapuntal method of writing.

To Claude Monteverde,who was born in Cremona in 1568,we owe a great deal for our modern style of composition. His system of harmony has continued to the present day. He grew exceedingly bold in his Madrigals,of which there are five books. The following are some of the chords which he used and in so doing broke entirely away from the rules of counterpoint: Chords of the diminished fifth, chords of the diminished triad, chords of the major dominant and diminished seventh and inversions, chords of suspended sevenths and ninths, chords of perfect cadences,that is tonic preceded by dominant. His frequent use of the dominant seventh chord without preparation is,however,his boldest experiment,and with its use we find harmony taking a great step in advance. Only a part of Monteverde's first opera "Arianna" is preserved to us,but in the fragment which we have are many examples of his use of chords which prove to us that he had thrown over all allegiance to the old school. For instance,we find even a bolder seventh taken without preparation than that of the dominant. This is that of the sub-dominant found in the second measure. In this opera consecutive fifths occur on the accented beats and these must have shocked the people of his time.

His opera, Orfeo, appeared in the same year, 1607, in which are found examples of almost all the innovations which he employed. In the following measure we have an augmented sixth appearing probably for the first time:



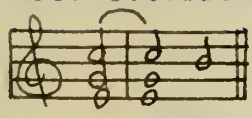
His use of modulation and of suspensions shows marked advance, but this will be spoken of later.

Works of composers just following Monteverde were rather poor. When men began to make harmony pre-eminent they lost sight of the important element of the succession of parts, consequently wrote in a dull and uninteresting way. When a man appeared in the person of Johann Sebastian Bach, one who could combine the two arts, polyphony and harmony, we find music beginning to reach its highest attainment. Bach has probably contributed more to the development of harmony than any other one man, but unfortunately his works were not appreciated until after his death. It has already been stated that he perfected our present scale system. In addition to this great contribution to harmony, he displayed such skill and refinement in his works that no one has been able to excel him. He was the first to use the figured bass, and the combination and successions of his chords far surpasses the best of those of his predecessors. It was left for composers following him to make use of the important principles which he adopted.

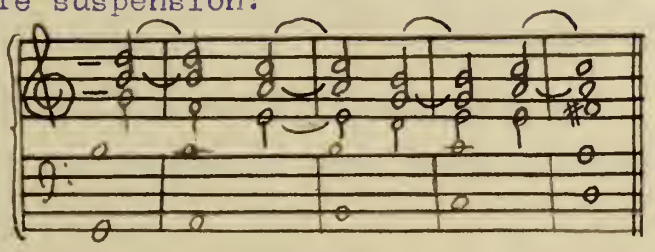
We have seen that, from the earlist attempt to combine two tones, harmony has been gradually developing, although composers have been ignorant of what they were really striving for. Experiment fol-

-lowed experiment,and many important devices were used,but not until the beginning of the sixteenth century were unessential discords used. We can readily see,that if throughout a composition all the members of every chord progressed simultaneously,the effect would be monotonous. Musicians came to realize this more and more,and so began joining chords by irregular methods. Thus dissonances which were not natural to the harmony were employed.

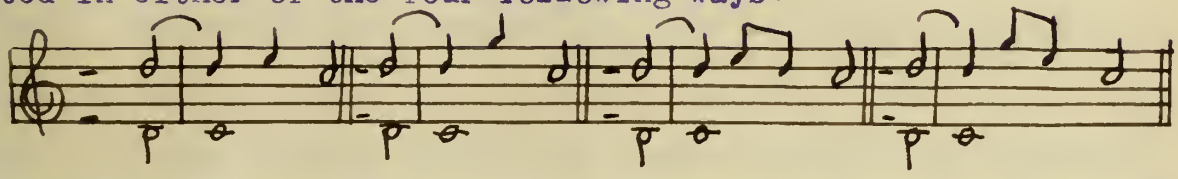
Suspensions were the first method used for introducing unessential dissonances. They may be defined as "The process of arresting conjunct motion of one or more parts for a time while the rest of the components of the chord proceed one step upward,and thereby come to represent a different root." Suspensions usually occur on the accented beat of the measure. The first occurrence of the note in the part whose motion is suspended is called the preparation; the holding of that tone over the chord of which it forms no part is called the percussion,and the progression of the delayed member to its proper position in the new chord is the resolution. The following chords represent these three parts, the suspended note occurring in the treble:



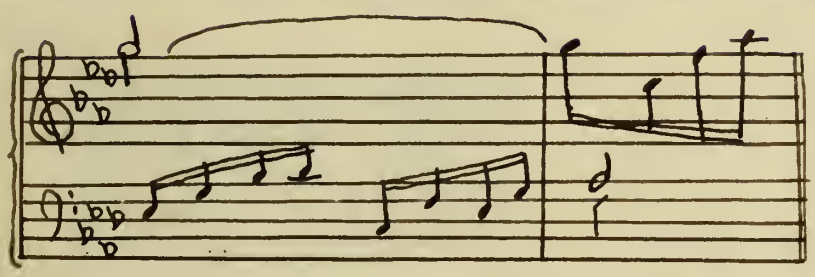
For some time suspensions were used rather sparingly,but Monteverde was very bold in his use of them. Some of them seem harsh, and the following is quoted in Grove's Dictionary as an example of his double suspension:



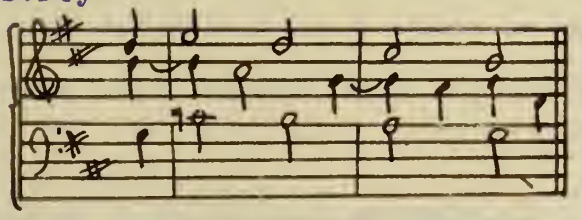
Several methods of suspensions have come into use,and composers gradually came to be free with them. They sometimes used interpolated notes between the sounding of the discord and the resolution,and this is called ornamental resolution. It may be effected in either of the four following ways:



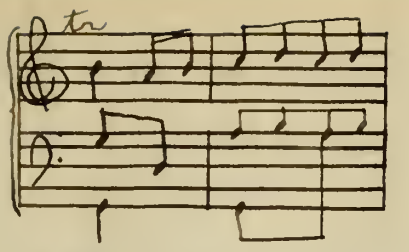
From these examples we see that notes of the chord may be interpolated,or a mixture of these and auxiliary notes. Bach was very fond of employing ornamental resolutions and I give here an example taken from his Prelude in F minor from the Wohltemperite Clavier:



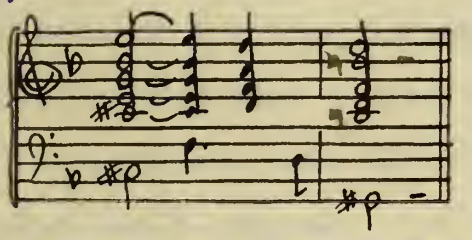
In a passage taken from"Haydn's Creation",quoted below,we find consecutive fifths caused by the resolution of the suspensions. This,however,is not objectionable and we find that other composers also take this liberty:



In some instances we find the suspension resolving upwards. This is most common in the 7-8 suspension. In Bach's Fugue No. twenty in his Wohltemperite Clavier we have a rather uncommon resolution,viz- the suspended note jumps a ninth. The following is the example:



There are some dissonant chords which do not now need preparation. These are the dominant discords of the minor seventh,and major and minor ninths,and the chord sometimes known as the added sixth. We have already noted that double suspensions frequently occur,and it is also not at all uncommon to find three or more notes suspended. This is usually called the suspension of a complete chord. The following example,also taken from Grove's Dictionary,is quoted as being one of the most powerful suspensions in existence:



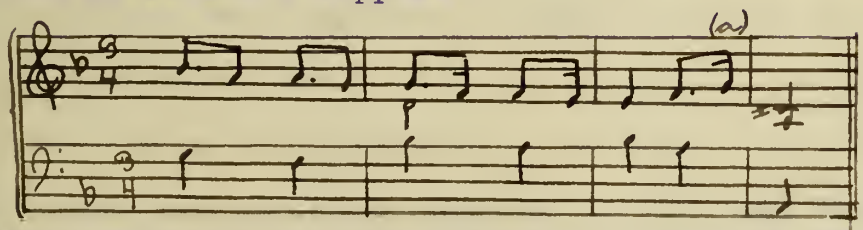
From the foregoing examples we have seen that there are varieties of suspensions. Composers from the time of Monteverde have used them extensively and have become freer with them as time went on and as harmony became more and more appreciated. Many other examples of its different uses might be cited,but these are sufficient to show us that writers have become very ingenious in their use of them.

Other unessential dissonances which have come into use are passing notes,auxiliary notes,anticipations,and pedal tones. It is due largely,perhaps entirely,to the ever increasing new methods introduced for using dissonances that music has made its development the past four centuries. Their use is governed by rules,but

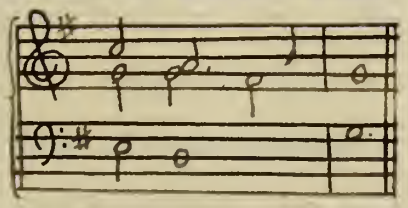
composers ofter take the liberty of disregarding these rules and use a great deal of freedom.

Passing notes came into use at the beginning of the sixteenth century. They may be defined as notes which proceed by a step from a harmony note and move to another note of the harmony. They may be used chromatically as well as diatonically. Auxiliary notes are the same,with the exception that they move back to the original harmony note. When one or more parts proceed prematurely to the notes in the next chord while the others remain,the effect is known as anticipation. Pedal tones are those which are sustained by one or more voices through a succession of harmonies forming a consonant part of some of them but entirely foreign to the rest.

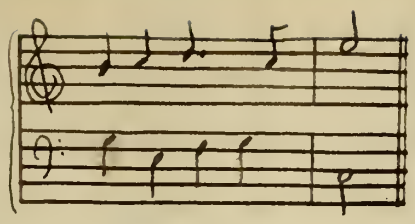
As an example of the independence writers have displayed,as spoken of above,is a passage quoted below,taken from Handel's "Ataliah". The auxiliary note (a) skips downward a fifth instead of a third as we would suppose.



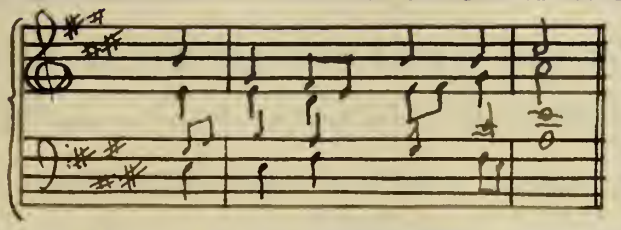
Single forms of anticipations are commonly used by Italian writers in the early part of the seventeenth century. An example quoted in Grove's Dictionary,which is taken from Peri's"Euridice", is characteristic of modern music:



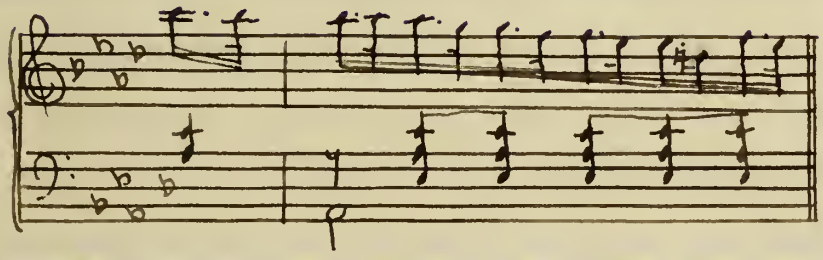
The following example,however,is more characteristic of writers of the seventeenth century and is also from Peri:

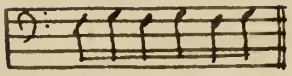


In the time of Bach we find writers occasionally anticipating a note in one voice and then taking it in another. The following example will illustrate. It is taken from Bach's "Es ist dir Gesagt."



An interesting example taken from Weber's Sonata in A flat and quoted in Prout's Harmony,shows that both harmony and passing notes are anticipated:



A device which was introduced by early writers and one which became very common was the use of the sequence. By this is meant "the repitition of a progression of harmony upon other notes of the scale,when all the parts proceed by the same degrees in each repitition as in the original progression,irrespective of augmented or diminished intervals,or doublings of notes,which in other cases it is not desirabe to double,and this may be expanded into the more general proposition that when a figure has been established it may be repeated analogously without any consideration of the resulting circumstances." Thus,in Beethoven we find fifths after he has established the following figure: 

A pedal note has already been defined. This may be considered as a sort of sequence and may also be used irrespective of results. It is almost without exception found on the tonic or dominant. Palestrina was perhaps the first composer to make use of it with pleasing effects. With the appearance of the fugue it became exceedingly important and Bach and Handel found it the means whereby they could display the desired effect in their works.

From the time of the introduction of these various devices just mentioned,we have noted that writers became freer in their use of them as time went on. As representatives of the eighteenth and nineteenth centuries,Spohr and Wagner may be cited as making free use of chromatic anticipatory,changing and passing notes. In works of the former we find chromatics appearing so often that they frequently have an unpleasant effect,and these works are now rarely heard. Wagner went to the farthest limit in the use of passing notes and may be considered the ablest master in the employment of all dissonances.

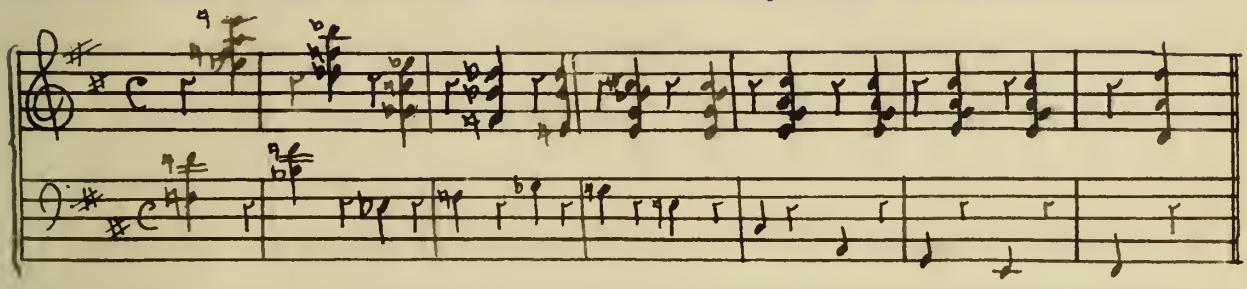
Composers of modern times have given great variety to their music by the use of modulation,which is the process of passing from one key to another. By this use keys may be made to follow each other the same as do chords. There are three methods of modulation,the Diatonic,the Chromatic and the Enharmonic.In the first, the progression must be to relative keys,that is,to keys whose tonics are consonant. For instance,if we are in the key of D and the chord A C sharp E occurs,this may belong to either the key of D or A,the succeeding chords determining which. If these are characteristic of the key of A,modulation has taken place. In the second method,certain tones of the triad must be altered to meet the

demands of the new key. Referring to the key of D again,if we wish to modulate to the key of A,we may sharp the third of the supertonic chord E G B,for it could then,by this alteration,belong to the key of A. This method of modulation requires much more skill than does the former. Enharmonic modulation takes place by using the enharmonic equivalents of certain notes. If we are in the key of D flat,for instance,and wish to pass to that of C sharp all we need do is to change the D flat to its equivalent. Composers used this modulation for years before they had any idea of establishing keys. We find in the works of many of them,keys following one another,but usually with irregularity. Monteverde employed modulation as a means of giving variety to his music,but often-times in his works,as in those of later composers,the keys are not all well defined. He used accidentals,which are the basis of modulation,very freely but did not use them systematically. He,however,showed remarkable skill in this respect for a man of his time and in passages his modulations are quite modern. Bach far surpasses any of his predecessors or contemporaries in his use of modulation. In his works we find the keys well defined,and he displayed more ingenuity than did composers for years following him. About the time of Carissimi and Cesti,this art became a more definite one. The writers used the simplest modulations and defined them distinctly,but since they had not fully grasped the idea of the correct key system,their transitions were not very regular.

In the early part of the eighteenth century composers seemed afraid to wander far from the original key and this is called the period of least modulation. Before this,the art had been unsystematic but now it becomes systematic. Modulating to the dominant

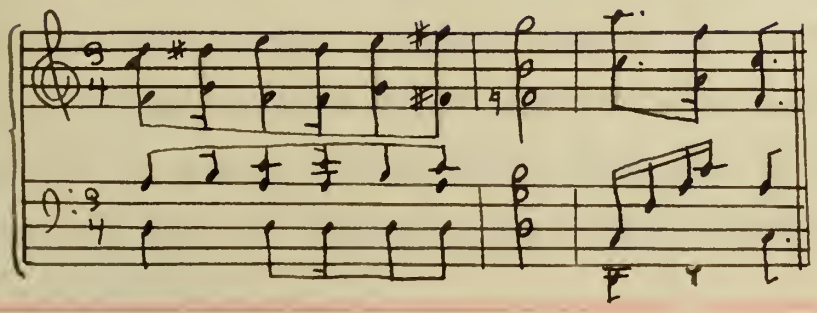
was very common but this was about as far as writers dared go.

In works of more recent date,we find that chords not uncommonly progress to the remotest key. Prout,in his harmony,quotes a passage from Beethoven's Trio Op.70 No.1 which is very charcteristic of enharmonic modulation to a remote key. It is as follows:



This begins with a chord in B minor but in the fourth measure an enharmonic change takes place from D flat to C sharp and this chord takes us into the key of D major in the next measure.

Wagner,whose fame rests upon his use of chromatic modulation, may be cited as being the grestest musical genius of the nineteenth century. His works are as a rule very dramatic,and this probably accounts for some of his unusual chord progressions. Tonal chromatics opened the door for many new beauties to be obtained in the change of key,and Wagner used these with extraordinary skill. As an example of his peculiar modulation is a passage from "Die Meistersinger",a work which is full of his innovations. This is also quoted in Prout's Harmony,and Prout explains the chord in the second measure as being taken as the second inversion of the tonic seventh in G major and left as the supertonic seventh in F major:



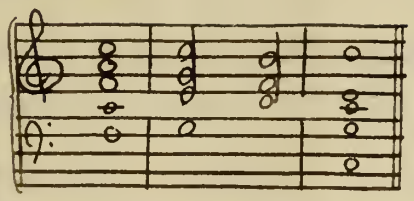
Keys often-times change very rapidly,and this is called transitory modulation. It is necessary in this to have each key firmly established before passing on to the next. Wagner perhaps was the first composer to use extensively the device of changing the key with every chord. In recitative the tonality is often obscure, but this by no means spoils the effect. A writer of later date than Wagner who has displayed much skill in his use of modulation is Richard Strauss.

And now in order to treat another very important factor in the development of harmony,that of the cadence,it will be necessary to again turn our attention to the sixteenth century. In ecclesiastical music the cadence was always defined by the progression of the individual voices and although this progression aften resulted in the dominant seventh cadence it was through accident.

Reference has already been made to the fact that church singers became accustomed to sharping the third of the penultimate chord in the cadence. This practice became general among writers and probably grew out of a feeling for tonality for the dominant harmony. They objected strongly to the dominant minor third in the cadence and so did not take up Monteverde's use of the dominant seventh very readily. During his time,however,the dominant harmonic cadence became universal and through it writers were slowly finding their way toward a definite feeling for tonality. Not until the middle and latter part of the seventeenth century did composers use the dominant seventh cadence with great frequency.

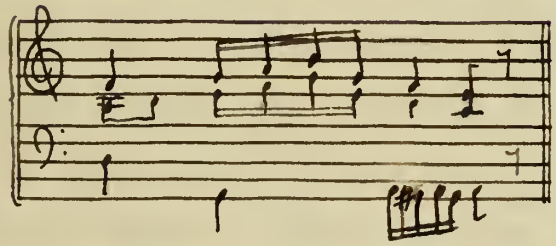
The Plagal cadence which is usually used with ecclesiastical music,is a progression from the subdominant to the tonic. Oftentimes it is used in connection with the dominant cadence,as in

the following example:



In this the first chord is that of the subdominant,which is separated from the dominant by a 6-4 chord on the tonic and the final chord is that of the tonic.

Two other cadences which came into use in the seventeenth century are the imperfect and the interrupted cadences. The former of these is one which is incomplete and leaves the mind unsatisfied. This may occur when the harmony of the dominant is preceeded by that of the supertonic,direct or inversion,as in Mozart's Quartette in G,quoted below:



Every cadence which is broken away from at the very moment when it seemed to promise a conclusion,is an interrupted cadence. During the seventeenth century harmonic cadences were often used unwisely,for with it composers could stop wherever they pleased and begin over again. For instance,Carissimi's Cantata "Deh Contentatevi" is quoted as having ten perfect cadences with the chords in their first positions,beside imperfect and interrupted cadences. This is only seventy four bars in length,and it is evident that the effect would be unpleasing according to modern views. Writers of more recent date have used them more effectively and by means of them have contributed much to harmony.

"The frequent use of the dominant as a complementary key in the early part of the seventeenth century must be considered as an important one in the development of harmony. We find this use in Corelli and in Bach,and in Handel it is recognized as a matter of course; In the time of Haydn and Mozart so much strain was put upon it as a matter of course that it assumes a conventionalism and loses it force; Beethoven consequently began to enlarge the range of harmonic basis of the keys by the use of the chords which probably belonged to other closely related keys,and on his lines composers have since continued to work." (Groves Dictionary).

In connection with our subject we must not neglect to mention Rameau,a noted theorist of the early part of the eighteenth century. He discovered the natural formation of chords by means of the monochord. He found in the resonances that the fundamental bass of the different chords was composed of a succession of thirds, and thus showed the true nature of the inversion of chords. He, however, according to "Famous Composers",made many mistakes in his works as regards harmonic rules. Successions of fifths are common in his writings and brusque modulations,are,to say the least, faulty. In spite of his mistakes,the great gift he contributed to harmony cannot be overestimated,and he is frequently called the "Father of Modern Harmony."

The development of harmony has been from the first ever progressive. From the time when the simplest forms of consonances were employed composers have been gradually coming to a realization of the nature of true harmony. Each century has brought with it its own advance,and it remains to be seen what harmony may become in the future. Probably no interval was introduced after

Monteverde's time,but the various ways chords came to be used as a whole and their different progressions increased as time went on.

Until the time of Wagner there were certain chord combinations that were rarely used,but he ws very enthusiastic over harmonic variety,and through his influence these chords have all come to be regarded as common. Chords of the ninth,eleventh,and thirteenth have almost taken the place of the diminished and dominant sevenths, and recent French composers have taken the liberty of disregarding many of the harmonic rules,such as the avoidance of the use of consecutive fifths,daring progressions by means of enharmonic changes etc. Their music,however,does not have that dignity,such as is displayed in the works of our old masters,Bach,Mozart,Beethoven and others,although some of the harmonic effects are beautiful. Composers have ever been ready to receive innovations of whatever sort, if they added to harmonic beauty,and writers of the future will do the same. We must not think that harmony has reached its zenith, although we realize that it has reached a high attainment. From the advance it has made in the past,it is reasonable for us to imagine many changes for it in the future. Composers are much freer now to write in whatever way they please than they were a few centuries ago,as they are no longer hampered by such an abundance of strict rules. When we consider that many of these rules,such as the preparation of every discord,and the resolution of it at a certain point,have come to be disregarded,we wonder how much more freedom writers will take in the years to come. Let us hope,however, that even though innovations are made,new works will still retain the beauty and expressiveness which are characteristic of the old.

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